THE KINEMATOGRAPH AND LANTERN WEEKLY.

EDITED BY THEODORE BROWN

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Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.
Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

January 16, 1908.

The Kinematograph in Medical Science. Considering the precision with which either simple or compound phenomena of nature may be kinematographed, it is somewhat surprising that the medical profession as a body have for so long neglected the use of the instrument for purposes of demonstration. Through the dogged determination and persistence of Mr. Charles Urban, and by the instrumentality of Dr. H. Campbell Thompson, its great value is now being officially recognised in that hospital authorities are installing living picture appliances in the laboratories of these institutions. Dr. H. Campbell Thomson, who is the pioneer of the movement recently gave a demonstration at the Middlesex Hospital, illustrating his remarks on nervous diseases by pictures taken by the kinematograph camera, of various phases of the malady. He claims that it is possible to record all the main diagnostic points of a case. That the absence of signs can also be recorded as well as their presence and the presence or absence of anœsthesia can be demonstrated by asking the patient to raise his hand or to make other signs indicating his ability to feel or not as the case may be. To begin with Dr. Thompson has naturally chosen cases where these movements have been of an exagge rated nature, but the fact that nystagmus can be shown is a clever indication of what can be done with movements which are less pronounced. No doubt ideas will occur to readers, in which a record of many medical cases, other than those of nervous diseases, will be useful, for the whole aspect of a case is often different according to whether it can be seen in life-like movements, or only in stationary illustrations. The practice of surgery would also seem to offer great facilities for demonstration by kinematograph, but hitherto, little or no serious work has been undertaken for purposes of teaching.

Dr. Doyen's Work. It is true that Dr. Doyen, of Paris, has had kinematograph pictures taken of some of his operations, but these cannot be regarded as being of serious use for systematic instruction. For the purpose of instruction it is necessary (as we have often argued before) that the great principles should be illustrated, and for this purpose it will almost certainly be best to take photographs from the cadaver where the desirable positions and lights can all be arranged at leisure. Needless to say, it is neither necessary nor desirable that the identity of the operator should be brought into the picture. Only his hands need be taken, and, indeed, apart from obvious ethical reasons, to do otherwise would to a large extent decrease the value of the photograph by obtaining an extended field at the expense of a loss of detail.

Making Rapid Surgical Operations Intelligible to the Student. A great many of the operations carried out in the surgery are necessarily rapidly performed, and a kinematograph picture taken at the normal speed would of course reproduce the actions of the surgeon equally so. Under such circumstances the student finds considerable trouble in following every detail of the work performed. To obviate this difficulty it has been suggested that the photographs might be taken at abnormal speed and afterwards projected slowly upon the lantern

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The Hall Mark of Quality in

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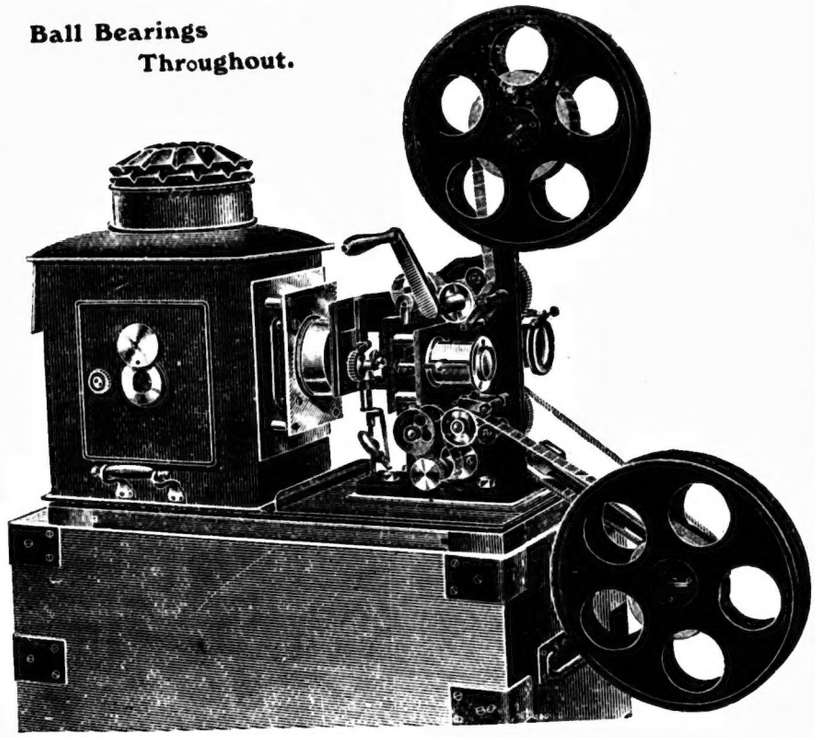
Ball Bearings Throughout.



The No. 2 Empire (patent)

The Machine for Theatre work.

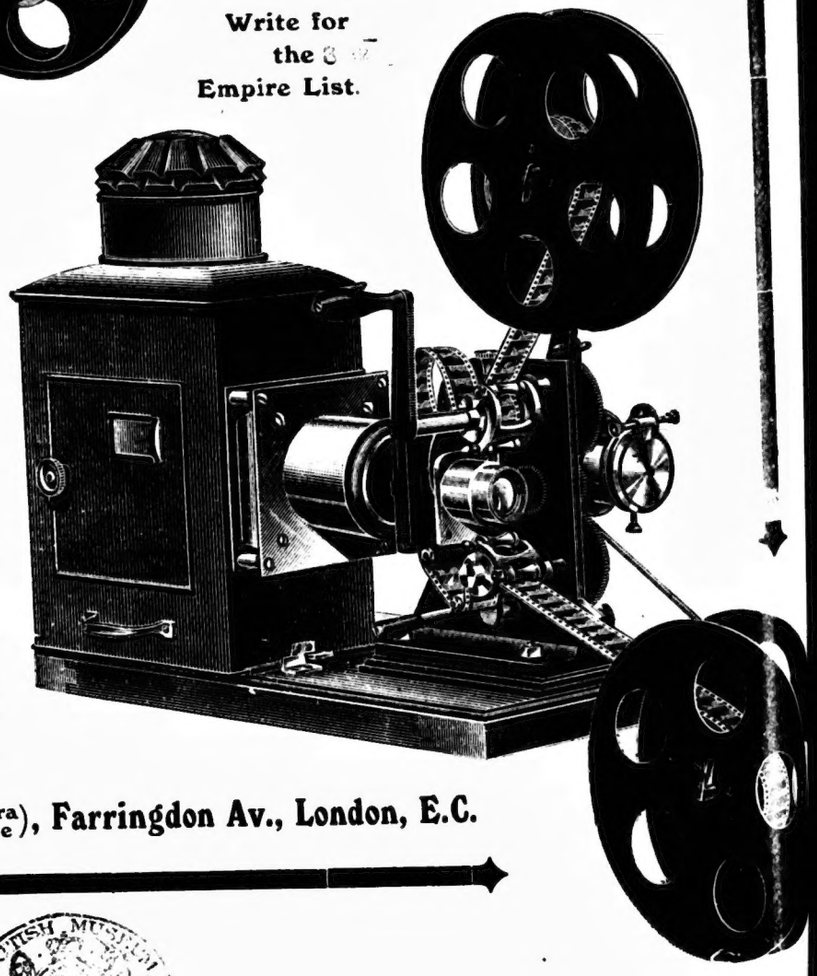
This machine is the most up-to-date instrument on the market. It has every improvement experience has suggested, and in fact has everything embodied in its construction which the Cinematograph mind can think of and is consequently the finest instrument that can be purchased for the money.

It is made throughout in a generously heavy manner, for the best materials only, fitted with Ball Bearings, ensuring a longer life to the actual working parts as well as a wonderful steadiness and stability to the machine. It has a patent eccentric adjustment for centering film and a safety shutter working on the gyroscope principle.

The Empire machine is supplied complete with both Cinematograph and lantern projection lenses and 2 14 in. spools, in a strong travelling case.

Price (complete in strong case) £35 : 0 : 0

Write for the Empire List.



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It is just the machine for that class of work which entails frequent removal from place to place as it is light and packs into a case that is easily handled.

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We make a speciality of our Hire Department and are always adding the best of all the latest subjects. We can always supply a first rate programme on the shortest notice. Give us a trial, you will not be disappointed. **Write for our Hire List with Terms.**

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BRITISH MUSEUM

screen. On the surface this policy appears reasonable, but a more careful consideration of the matter will suffice to reveal several drawbacks. In the first instance, except on special and rare occasions, subjects for operative surgery have to be illuminated by artificial light, and were it desirable to exceed the normal speed in taking the picture (which it is not) the difficulty of insufficient exposure would crop up. But assuming that these difficulties have been efficiently overcome, and we have a fully exposed negative from which a perfect positive may be printed, we now come to the operation of projection, where it is proposed to work the projector at an abnormally slow rate; the idea being to prolong the scene so that the observer may follow every incident. The difficulty that now arises is that with the decreased speed of projection, flicker becomes objectionably apparent. It is evident therefore that the above method is unsatisfactory, and we must look for another, in which the standard speed of operating, both camera and projector, may be sustained.

Slow Movements of Subject with Normal Speed in Projection.

There are several ways in which a surgical operation quickly performed and photographed at normal speed (16 exposures per second) may also be reproduced upon the lantern screen by normal speed of operating the machine, yet giving the scene as though the surgeon carried out his work in a leisurely manner. One way is to obtain a negative in the ordinary manner, giving sixteen exposures per second, and then when making a positive therefrom, by duplicating each successive positive phase, *i.e*, a double length of film upon which the positive images are to be received is passed through the printer, its length being exactly twice that of the negative film. There are two intermittent stops in the progress of the positive film, to one intermittent stop in the progress of the negative film. The consequent result of such a film print when shown on the screen in the usual manner is that to every sixteen images projected there will be only eight distinct phases, so that the actions of a moving subject will be slowed down, the time taken for any one act being exactly twice as long as under ordinary and the natural circumstances. Hence the difficulty experienced by the students in following every detail of an operation is substantially reduced, whilst the result upon the screen is physically correct.

The Kinematograph and the Royal Society of Medicine.

We are pleased to note that Dr. H. Campell Thompson will demonstrate with the kinematograph before the Royal Society of Medicine on the 27th inst. This will be the first time living pictures of cases have been before the Society, and we are fully confident that the display will be such as to induce others to follow the example thus set by Dr. Thompson, in whose hands the utility of the kinematograph will be ably demonstrated. Great credit is due to the Charles Urban Trading Co. for their enterprise in providing appliances suitable for use in the operating theatre, and we understand that when the firm enter their new premises in Wardour Street every provision will be made for supplying at short notice all the facilities requisite for the kinematography of every kind of surgical operation.

Restrictions Useful and Otherwise.

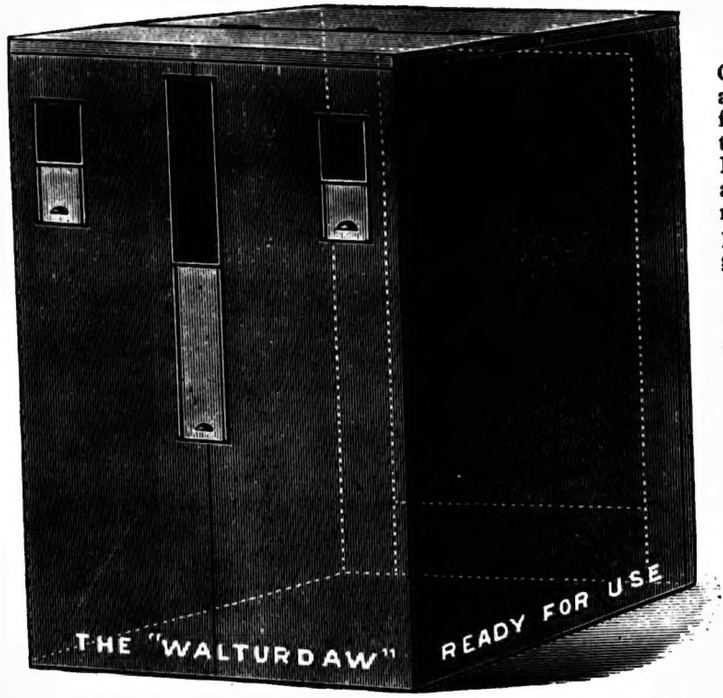
Living picture men in this country are wont to grumble at the strict regulations enforced by the L.C.C. and other kindred bodies—sometimes with good reason—but though the L.C.C. regulations may sometimes press hardly on the individual, there is no donbt that their general effect is to secure the safety of the public. No better proof of the importance of the work done in this direction by the L.C.C. could be cited than the infrequency of accidents under their control. Further proof, if it is wanted, would however probably be found in the accounts published in the press of the fire and panic at the Rhoada Opera House, Boyerton, Penn., U.S.A. It appears that the first picture of a kinematograph exhibition had been thrown on the screen when there was an explosion, and a large fork of flame shot up from the operating box. A panic followed, and in the stampede for the doors some 100 lives were lost.

The terrible scene was rendered still more terrible by a number of people climbing on to the stage and upsetting the oil lamps used as footlights, and so spreading the flames.

A WEEKLY representative had a conversation with reference to the probable cause of this accident with Mr. W. G. Barker, of the Warwick Trading Co., Ltd., who has lately returned from a stay of some months in the States, and is therefore well acquainted with the conditions which prevail there. Mr. Barker informed our representative that he was hardly surprised to hear of an accident of this nature, and supplied some interesting details of the way in which shows are run in the States. A large number of shows, it appears, are run in halls where there is no electric light supply, and from the fact that oil lamps were used as footlights it may be inferred that such was the case in the present instance. Failing electric light, Mr. Barker stated that ether saturators (which are entirely prohibited by the L.C.C.) were largely made use of, and judging by the sheet of flame, which could not have been caused by a film, one was probably in use in the present case. In fact, it appears that the serious nature of the accident was primarily due to the lack of regulations such as those insisted on by the L.C.C. The American showman has regulations in plenty to comply with, but we doubt, from all the information available, if they are of any great practical use The fittings with which machines have to be furnished mostly serve a trivial purpose, while nothing is done to avert real danger. One thing may be learnt from this accident, and that is that a strong list of regulations is as much to the advantage of the exhibitor as to that of the public. American showmen's custom will probably suffer as a result of this accident, and it is to be hoped that it will lead to our cousins being furnished with a set of regulations which will really ensure the safety of the living picture public while not handicapping the showmen. All to whom we have spoken seem to agree on one point, and that is that the ether saturator is a dangerous piece of mechanism.

WALTURDAW.

The "Walturdaw" Portable Iron House.



In Halls licensed by the London County Council and some few other Governing Bodies, animated pictures are only allowed to be exhibited from within an iron chamber constructed according to the specifications of these Bodies and of the Fire Brigade Authorities. We have made a speciality of these boxes, so that, while they meet all requirements of the Licensing Authorities, they are yet so portable and easily handled, that they are no great encumbrance to the operator.

All the parts are numbered, and are fastened together with thumbscrews. Anyone can easily erect or pull down these houses in a few minutes.

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4 ft. 6 in. square, 6 ft. 6 in. high.
Price £5 10s. 0d.

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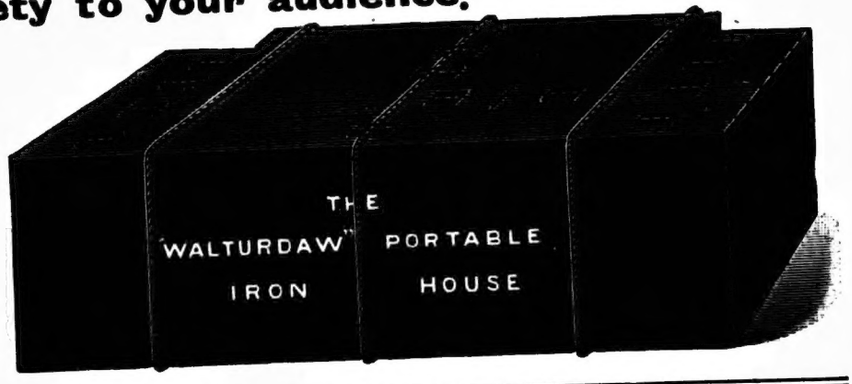

The "Walturdaw" Co., Ltd.,

— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

The Press and the Barnsley Accident.

No lengthy account of the sad accident at Barnsley is necessary here, most of our readers having already probably become acquainted with the details through the accounts published in the daily papers. The catastrophe occurred while the Harvey Institute was occupied by a travelling picture show, and it is owing to this fact and to the further circumstance that one or two newspapers saw fit to at once jump to the conclusion that the terrible death roll was due to the kinematograph that we desire to allude briefly to the accident here.

We have, through the kindness of a Dewsbury reader, been put in possession of a *Yorkshire Daily Observer* placard of Monday last. The whole of the bill is occupied by the following announcement in the largest and blackest type of which space allows:

BARNSLEY
CINEMATOGRAPH
DISASTER
16 CHILDREN
CRUSHED TO DEATH
ROYAL MESSAGES.

We need not say what impression is produced on the mind of the man in the street by a bill of this sort. He naturally believes what the bill tells him, that the kinematograph was responsible for the deaths of 16 children. Now the facts as regards Barnsley are that a special entertainment was being given for children, that the gallery had been filled, and that a large number of little ones who had climbed the stairs to secure admission were informed of the fact and told that they would be accommodated in another part of the hall.

Unhappily, it seems that instead of the children at the *bottom* of the stairs being first directed to their seats those at the *top* were told to descend, and in doing so met with resistance from those still trying to ascend, with the awful results with which everybody is acquainted. To call this a kinematograph accident is to produce an entirely erroneous impression, and as an illustration of the tendency of hurried pressmen to jump to the conclusion that every accident which occurs where a picture machine is installed is due to that machine, we suggest that this poster calls for the serious consideration of everyone interested in living pictures. This is by no means an isolated instance. A short time ago a fused wire caused a trifling fire at a picture show in a London suburb. The accident, trifling though it was, and though it had no connection whatever with the projector or films, was promptly billed as "Another Kinematograph Accident." Instances of this nature could be multiplied indefinitely. Misrepresentation has become so common that it threatens to harm the living picture showman's business seriously, and some method of combating it on the part of the trade as a whole seems desirable. We commend the finding of the method to the new Exhibitors' Association, when it comes into being.

The Barnsley accident is not without its lessons to exhibitors, however. We have when visiting picture shows frequently noticed the comparatively little care lavished on the management of the front of the house, even in places where the projection, effects, music, and all the details of the actual entertainment are first class. In many cases it is a matter of paying your shilling—or twopence, as the case may be—and finding your way to your seat, and, at the conclusion of the show, your way out. Sometimes there is only one woman in charge of some hundreds of people. This is noticeable not only in picture shows, but in other classes of entertainment.

It is obvious that a certain amount of blame attaches to the showman when accidents occur through the lack of a sufficiently large front-of-the house staff, or when the accident becomes more serious from that cause. The most serious accidents in connection with living picture shows have resulted, not from the film catching fire, but from the panic ensuing from such a fire. That was the case at Newmarket, it was the case at nine-nine per cent. of the accidents which have occurred for years past. The wisdom of having a sufficiently large staff of attendants to convince the audience of their safety is therefore obvious.

We have from the inception of our journal tried to make exhibitors, manufacturers and everyone interested in the trade use every endeavour to convince both press and public that the danger from kinematograph shows is small when taken in comparison with other forms of entertainment. The scare of the first disaster in Paris gave food for the penny a liner of the future.

We, as the representative organ of the trade, shall do our utmost to prove to the alarmists and those who are led away by them what little foundation they have for their scares. Unless this is done our trade is ruined, as kinematograph shows will be barred on every hand.

Only last evening at the meeting of the Holborn Guardians, the City Road Workhouse Committee reported that they had accepted the offer of Major M. Archer Shee, D.S.O., of Park Street, W., to give the inmates a kinematograph entertainment on Jan. 27th. Mr. William Howes, the chairman of the Board, said that in view of the terrible disaster in America he did not think it wold be advisable to accept the offer. The workhouse master was fearful about having the entertainment, as there would be 1,080 persons present, and in case of anything happening there would be great difficulty in getting them out. It was decided that Major Archer Shee be invited to give some other form of entertainment.

This is but of the many instances in which business has been lost to the trade by fright and alarm, and some very decided steps must now be taken to combat such a loss to the showman, or the trade will suffer severely.

JOHN WRENCH & SON,

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Telegraphic Address— Optigraph, London.

Telephone— 5006 Holborn

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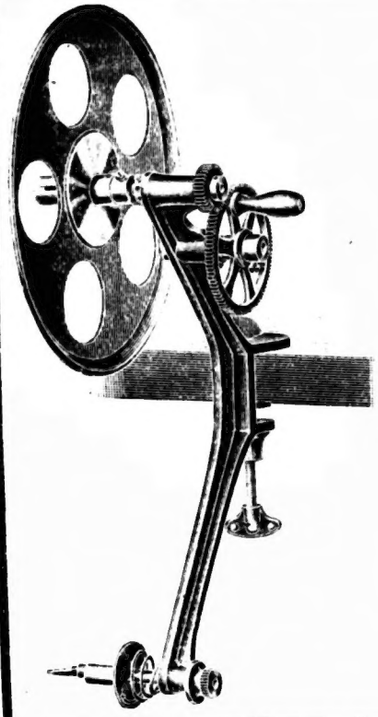

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The Electric Light in the Optical Lantern.

By C. M. H.

No. IX.

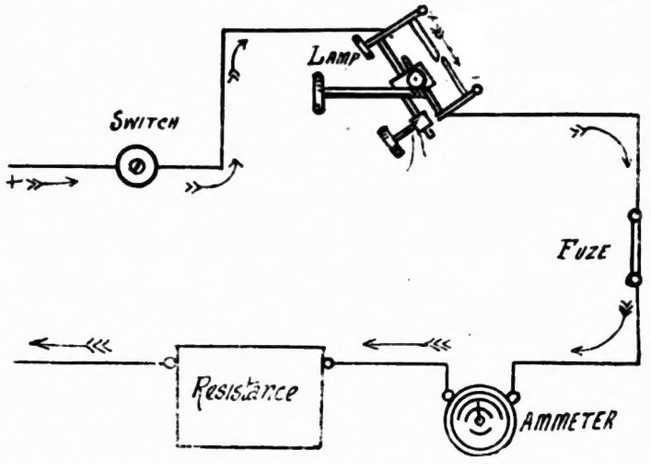
A handy instrument in the lanternist's paraphernalia is a "Pole Indicator." This consists of a glass tube with a metal electrode at either end, and filled with a liquid of very high resistance. This liquid is partially decomposed when a small current passes through it. Normally the liquid is perfectly clear, but under the influence of an electric current a small portion is decomposed and assumes the appearance of a bright ruby cloud, which surrounds the negative electrode. The cloud disappears in a few moments after the disturbing influence is removed, so the little instrument is always ready for use.

Let us suppose that the lanternist is to give an exhibition at a certain hall, and that the electrician in charge has brought to a place near to where the lantern has to stand, a couple of wires from a point on the mains, whence a current of 15 amperes may be drawn with impunity. The first thing which the lanternist will do is to attach these wires one to either side of his pole-tester, and asks to have the current switched on for a moment. A second or two will suffice to show the little cloud arising in the tester, and the current can be switched off again. It has already been said that it is around the negative pole in the tester that the ruby cloud collects, and our operator will do well to immediately mark one wire to distinguish it from the other as soon as the test has been made. In my own practice I make it an invariable rule to tie a piece of string around that wire that the test shows to be positive, *i.e.*, the one which is attached to the opposite end of the pole-tester to that at which the red cloud forms.

Failing a pole-tester—which is a considerable convenience, but not an absolute necessity—there is another simple way to tell which wire is connected with the positive pole of the dynamo or battery, but it involves connecting up to the lamp and its accessories, and the connections may afterwards have to be reversed, though that is not a very considerable undertaking. Connect up the lamp and resistance in the manner to be immediately explained, and start the light and allow it to burn for a minute or two. An experienced worker will recognise in a moment from the direction in which the greater quantity of light leaves the carbon points, which of the carbons is in connection with the positive, and which with the negative pole. But the tyro will not possess the same facility. Let him allow the light to burn for, say, two minutes, and then switch it off. Now, let him watch the carbon points and observe which will retain its read heat for the longer period. That one will be the positive carbon, for as already explained, there is twice the activity at the point of the positive rod as compared with that which obtains at its neighbour's extremity, and therefore, as it soon gets twice as hot, it will naturally take longer to cool.

If, when the above recorded experiment is performed, it be found that the positive "lead" has been connected with the lower carbon, the wires must be reversed in such a manner that the positive electrode is at the top.

And now for the manner in which the connections are to be made. The easiest way to explain this very important matter, which however, is by no means difficult to understand, is by reference to a diagram.



The simple sketch shown herewith will require but little explanation. On the left-hand side are the two leads, bringing the 100 volt current up to the lanternist's table, the upper one being of the positive persuasion, as shown by the + sign. This wire is shown first connected to a switch, whence it goes direct to the upper carbon of the lamp. In the other case, that of the negative wire, which is shown lowermost, and distinguished by the negative sign — the lead is connected direct to the necessary resistance by which the voltage is reduced to the required extent, and the flow of the current is conveyed by a short piece of wire through an ammeter, by which its quantity is measured, and from there to a safety cut-out, or "fuse."

Another short piece of wire connects this last with the negative or lower carbon holder of the lamp, and thus completes the circuit with the distant dynamo. Although these various portions of the circuit are shown in the diagram arranged in this particular order, it does not follow that this order must be strictly adhered to. On the contrary, it does not matter in the least what part of the circuit the resistance, or ammeter, or fuse, or switch are placed, so long as the current passes through them in turn. But it is most essential that the positive wire be attached to the upper carbon, and the negative to the lower. For the rest, the items can be connected in any part of the circuit, and in any order that happens to be convenient. But it must be remembered that the complete installation must form a circuit with the distant dynamo. The current must pass from any given point round the circuit through all the instruments, including its source, the dynamo, in turn, and thus back again to the same point. Let the lanternist at once get the idea of a circle into his mind—a circle which is only broken in order to have a lamp, or resistance, or switch inserted between the broken ends, which ends are thus virtually united again from an electrical point of view. Of course this electrical circle, or more properly, circuit, is not necessarily circular or anything like it. That is merely a convenient metaphor with which to convey the general idea.

Concluded.

Topical Pars.

Lantern Lectures of the Week.

Delivered at	Subject	Lecturer.
Bamburgh ...	Rambles in Northumberland	Rev. A. S. Wardroper
Newhall ...	Pilgrim's Progress ...	Mrs. Grafftey Smith
Edinburgh ..	The Lapwing	Rev. H. M. Bonor, M.B.O.U.
Cardiff ...	Travels in the Malay States	Miss H. Jones, B. Sc.
,, ...	Roofs and Screens of the Middle Ages	Rev. W. Marshall, M.A., F.S.A.
Haverthwaite	Poorer Parts of London ...	Mr. S. Taylor
Midgley ...	Nimble Nat	Mr. W. Tuckett
Japan Society	Military Works in Old Japan	Mr. M. Garbutt
Shoreham ...	The Congo	Rev. F. Beale
W. Crawley ...	Camping Tour in Arabia.	Mr. A. W. Sutton
Liverpool Medical Institution	The Tagliacotian Operation	Mr. H. P. Newbolt

Walturdaw Ltd. are advertising a special line of operating boxes on another page.

We hear that Gaumont's Showman's Year Book has been a great success and that the company has received a large number of letters of thanks from those who have already had experience of its usefulness.

We understand that Messrs. L. Kamm & Co. of Goswell Road have been appointed sole British agents for celebrated film productions by a German house, and that the same will shortly be placed on the English market by them.

When last at the offices of Messrs. Williamson & Co. in Cecil Court, we were shown a great heap of films about to be packed for export to the States.—America would be at a loss without a supply of subjects superior in quality to many of their own productions.

We understand that a kinematograph picture will be taken of the fight between "Tommy" Burns who recently beat Gunner Moir, and Jem Roche, the Irishman at Dublin. In fixing up the conditions of the match, some trouble was caused by Burns' demand that he should have the first two copies of the film, but this was ultimately agreed to.

The following program is the latest shown at the Balham Empire, the success of which is continually on the increase. Tommy and the Glue-pot, A Night Off, Cape to Cairo Railway, By the Hand of the Enemy, Drunken Motor Cyclist, Palestine, Bobbie's Dream of Battle, Life on a Reformatory Ship, Charlie's Dream, On the Stage, Father Buys a Lawn Roller, and The Life of a Cow-boy.

A Miniature Projector. Messrs. Ross of Cockspur Street have a number of "Biokam" projectors on sale at a price greatly reduced to that at which these ingenious appliances were sold when first issued by the Warwick Trading Company some years ago. A list of film subjects is also obtainable, and we hear that the firm has been successful in disposing of quite a number of these miniature instruments during Christmas time.

The demand for the Gaumont "Showman's Directory, Diary and Road Map" has, we are informed, been even greater than was anticipated, the Chrono House mail on several mornings having been doubled by the applications. The Gaumont Co. inform us that a large proportion of these were from WEEKLY readers. Those of our readers who have not yet obtained a copy should send a post-card to Chrono House before the supply is exhausted. Showmen who write immediately and mention the WEEKLY can still be supplied with copies.

Magic lantern lecturers should make sure that their instrument is loaded with the proper slides, says the *Aberdeen Evening Gazette*. A minister recently announced a lecture on "Egypt." When the audience had assembled, and expectation had reached its zenith, lo and behold! instead of the pyramids and palm trees, with ruined temples in between, there flashed upon the screen the Rue de Rivoli and the Eiffel Tower. It was Paris the people found themselves in, instead of Cairo. Nothing daunted, however, the minister proceeded with his show, and the audience accepted Paris as heartily as the Land of the Pharoahs. It would be well, however, for lecturers to make certain that their text agrees with their illustrations, for in another instance a somewhat short-sighted entertainer completely mystified his hearers by wildly erratic descriptions of the scenes, until he happened to observe that, while he was growing eloquent on the architectural beauties of a famous cathedral, a farm-yard scene confronted the audience.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

Re "LANTERNISTS PAGE."

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—I am extremely pleased to see that you have at last started some general information for those of your readers who have neither the inclination nor the leisure to worry over the restrictions consequent on Kinematograph Exhibitions.

I was highly entertained by the amusing description of "the ease with which lovely lantern slides may be made." So delightfully simple: expose your plates for 40 seconds—ah! but where do you obtain the plates to expose? I am afraid it would be difficult to find photographers, either amateur or professional, who would care to lend one the necessary plates, and if such a benevolent being could be found, his negatives would contain a very poor selection suitable for teaching, say, Geography. I am inclined to think that it would be almost impossible to procure negatives (unless you pay for them) which would be at all useful for upper standard work, and that being so, I should feel extremely grateful if Mr. Crabtree would kindly indicate how such pictures could be obtained. Copies from photographs and pictures in books would be out of the question I believe, in view of the Copyright Act, and there seems nothing left but the purchase of the completed slides, which does away with the pleasing occupation of using Ilford Gaslight Plates. Of course, I take it that the use of such commonplace materials as masks and binding strips are not at all necessary.

P.S.—Perhaps some of your readers may know how to obtain such negatives.

Again thanking you for your start in a much needed direction.

I remain,

Yours faithfully,

170, Amhurst Road, Hackney. P. R. SHARMAN.

New Lantern Slides.

Mr. John Hobb, of Babbacombe Road, Torquay, has been actively occupied for the last six months in preparing additional subjects to supplement his large stock of lantern slides of English scenery. From a large number of negatives taken during the past summer and autumn, he has produced a very fine set of "Old Devonshire Churches," with their screens, pulpits, fonts and other examples of mediæval stonework and carving. Nearly eighty such churches of the Western County have been thus illustrated, including many of those situated in the smaller towns and villages, as well as those of such towns as Dartmouth, Kingsbridge, Moretonhampstead. Paignton and Bideford, and the very curious and ancient church of St. Mary Steps in the city of Exeter. Most of these venerable edifices are represented by views of the most remarkable features of their exteriors as well as their interior decorations.

In addition to these ecclesiastical subjects, Mr. Hobb's new catalogue includes numerous slides of rare birds and animals from the Zoological Gardens, and a number of new views of Spanish and Belgian buildings and of English scenery and rural life, these being offered at the same price as most of Mr. Hobb's former productions.

To those desiring to illustrate upon the screen the districts referred to, Mr. Hobb's catalogue can be recommended as being worthy of careful perusal.

We have REDUCED the PRICE of Foreign Subscriptions to the

VIEWS AND FILMS INDEX

(PUBLISHED WEEKLY.)

To Two Dollars —8/3— per annum.

It is the oldest paper in America published in the interest of the Living Picture.

Round the Provinces.

The New Century Pictures are still at the Victoria Hall, Sunderland, and continue to attract the people.

In the Town Hall, Middlesborough, the New Century Animated Pictures under the direction of Mr. F. D. Sutherland have commenced a two weeks' vistt. Among the pictures are The Talisman, The Joiner, and Scenes in West Africa.

The London Animated Picture Co. have commenced a two two weeks' visit to the Assembly Rooms, Rotherham. They have a capital series of pictures, amongst which may be mentioned Jealousy or Madness, When the Devil Drives, and The Golden Beetle.

After managing the Trans-Canadian Animated Picture Co. for some time, Messrs. Greaves and Newton have decided to run it themselves and commence on Friday, January 17th at the Victoria Hall, Dursley. They intend touring through the South of England during this season.

The Pictures at Round the Room Rotunda, Dublin, have been changed, and the general opinion is that the new program is even better than that which it has displaced. Mysterious Barrels and Witches Kiss are among the subjects, and orchestral and vocal selections are also given.

Pringle's Picture Palace, Glasgow, had a good program last week, the new pictures including A Night in Dreamland, Crazy Quilt, and Honeymoon at Niagara. The variety entertainment included Frank Whiteley, comedian, and Johnson and De Vere, comedy cyclists.

The Animated Pictures still draw large audiences to the Montgomery Hall. The Sheffield Photo. Co. entered upon their last week with a specially attractive program. The chief film was Blue Beard. A Soldier's Jealousy, The Adventuress, and The Nurse's Strike were also shown.

On the 8th inst. Knapton & Co., gave a very successful kinematograph entertainment to some five hundred poor and crippled children of Rotherham, the treat being provided by the *Rotherham Advertiser* in celebration of its jubilee. The youngsters were first provided with a good tea and were highly delighted with the films presented.

Pooles Myriorama drew big crowds at the Albert Hall, Swansea, the approaches to the hall being lined some time before the show was billed to start. The animated pictures are a popular part of the program, the leading films on this occasion being Victoria Falls, Baby Goes Ballooning, Aeronauts First Appearance, Stormy Winds do Blow, The Shrimper, and Blue Beard.

The Palace, Swansea, has during the past week again had crowded houses at its picture show. The large list of films includes such subjects as Despatch Rider, Doings of a Maniac, Up-to-date Burglars, and My Ma-in-Law is an Angel. The gramophone selections are also popular and the efforts of Miss Kate Eaton and Mr. D. Richards as vocalists add to the satisfaction of the audience.

The visit of the British Biograph Co. to the Yarmouth Hippodrome is creating an enormous amount of interest in the town. The pictures shown are a capital selection, the chief being Drama in Seville, and For Love of a Smuggler. There is a variety program of a length and quality which alone makes the show the equal in attractiveness of that given at the usual music hall.

The South African Animated Picture Co. who have sinc, Christmas been giving entertainments at the Victoria Hall, Exeter brought their visit to the City to a conclusion on Saturday. There was a complete change of program. The Royal Italian Military Band (under the conductorship of Sig. Emanuel Guidi) again rendered most pleasing selections. The pictures were well up-to-date, amongst them being the popular Aladdin. The comic element was much in evidence and kept the audience in roars of laughter. Perhaps the best of these was Catch the Kid. The Bros. Cavalotti, instrumentalists, and others made up the variety program.

Edinburgh continues to be well supplied with picture shows. The Modern Marvel Co., who are showing at the Queen's Hall, are having a good share of public patronage, and when they entered upon another week of their season presented many new and pleasing pictures to good houses. Mr. Mattie Cheshire, a society entertainer, gives a humorous sketch here which is much enjoyed. Mr. Joe Ellis' fifth annual picture festival still runs at the Operetta House, and the attendances at the afternoon and evening performances showed the high favour with which these exhibitions are regarded. Interest was never allowed to flag. The pantomime of Ali Baba proved a great source of attraction.

Every-thing complete 42/-

TYLAR'S DREADNOUGHT GENERATOR

Produces the intensely brilliant Acetylene flame with ease and absolute safety in the simplest possible way. Thoroughly efficient, light, portable, durable. For the optical or enlarging lantern it is a boon.

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WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

The Kinematograph and Lantern Weekly

Send **6/6** to the Offices in TOTTENHAM STREET, Tottenham Court Road and it will be sent POST FREE for **12** Months directly published.

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A thrilling sensation. Full of incident throughout and with many well worked-up features. The photography is perfect and the subject a certain success.

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Telegrams—Kinetogram, London.
Telephone 7393 Central.

Amateur Skating Championship.

Lingay Fen, Cambs., Monday, Jan. 13th, 1908.

A BRILLIANT PICTURE. FINEST POSSIBLE QUALITY.

Every detail faithfully reproduced. Panorama of Committee. Police clearing course. The two starts. Sheppherson and Gautrey, Morley and Dix. View down course. Turning at the barrel. Coming home. The finish. Presentation of Cup to Dix by Dr. Cunningham, Chairman of the Fens Department National Amateur Skating Championship.

No. 634. Length 190 ft. £3 3s. 4d. net.

IF THIEVES REFORMED

And went on strike, what would then the world be like?

Essentially the finest and most amusing comic of the week. Original to a degree.

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No. 1815. Length 332 ft. Price £5 10s. 8d. net.

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No. 604. Length 340 ft. Price £5 13s. 4d. net.

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No. 631. Length 256 ft. Price £4 5s. 4d. net.

London of To-Day.

A picture of the finest quality, unique and interesting, thoroughly comprehensive in detail.

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Music Hath Charms.

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An entirely Original Comic.

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Fun to the finish. Must be seen and had.

No. 1726. Length 240 ft. Price £4 net.

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No. 624. Length 577 ft. Price £9 12s. 4d. net.

Shortsighted Jane.

No. 597. Length 196 ft. Price £3 5s. 4d. net.

NEW CLARENDON FILMS.

Little Waif.

No. 164. Length 400 ft. Price £6 13s. 4d. net.

A Wet Day.

No. 1630. Length 275 ft. Price £4 11s. 8d. net.

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And at Paris, Berlin, Barcelona, Milan, Moscow, Cleveland, Ohio, etc., etc.

American Shows and Police Control.

As an instance of the close supervision exercised by the Police (who in America hold the position towards living picture shows here occupied by the Councils) we reproduce part of "an ordinance prohibiting the exhibition of obscene and immoral pictures" issued by the General Superintendent of Police for Chicago. In certain parts of America the evil which this ordinance is intended to suppress is said to be considerable.

We are indebted to Mr. W. G. Barker of the Warwick Trading Co. Ltd., for the copy of the ordinance from which the following extracts are made.

Section 1. It shall be unlawful for any person, firm or corporation, to show or exhibit in a public place, or in a place where the public is admitted, anywhere in the city of Chicago, any picture or series of pictures of the classes or kinds commonly shown in mutoscopes, kinetoscopes, kinematograph, and such pictures or series of pictures as are commonly shown in so-called penny arcades, without first having secured a permit therefor from the Chief of Police of the city of Chicago.

Section 2. Before any such permit is granted an application in writing shall be made therefor, and the films or other apparatus by or from which such pictures or series of pictures is shown, shall be shown to the Chief of Police, and within three days after such inspection he shall either grant or deny the permit.

Section 3. If a picture or series of pictures for the showing or exhibition of which an application for a permit is made is immoral or obscene it shall be the duty of the Chief of Police to refuse such permit, otherwise it shall be his duty to grant such permit.

Section 5. The permit herein provided for shall be obtained for each and every picture or series of pictures exhibited, and shall be required in addition to any licence or other imposition now required by law or city ordinance. No fee or tax of any kind whatsoever shall be charged or exacted for such a permit.

Section 6. When a permit to show a picture or series of pictures is once granted to an exhibitor, the picture or series of pictures may be shown by any other exhibitor, provided that the written permit is actually delivered to such other exhibitor, and that a written notice of the transfer or lease to such other exhibitor is first duly mailed by the transferee or lessee to the Chief of the Police.

Section 7. The written permit herein provided for shall be posted at or near the entrance to the place where any permitted picture or series of pictures is being exhibited, at such a place and in such a position that it may easily and readily be read by any person entering such place.

Sections 8. Any one violating the terms of this ordinance shall be fined not less than fifty dollars (£10) nor more than one hundred dollars (£20) for each offence. Every day's exhibition of each picture or series of pictures without a permit shall be a distinct and separate offence.

The Italian Kinematograph.

Editor: Profr. GUALTIERS T. FABBRI,

Via del Senato, 20 Milan (Italy).

The Only Italian Journal exclusively devoted to the Optical Lantern and Living Pictures.

Specimen Free.

Helps and Hints.

Skies in Lantern Pictures.

The addition of a sky to a lantern slide is not a very difficult operation. It may be double printed on to the landscape by the ordinary method adopted in bromide enlarging, and with the majority of subjects this is the simplest and best way, or the sky may be printed on to a second plate, the portion nearest to the horizon being softly vignetted off into perfect transparency, this second plate being bound against the slide in place of the usual cover glass. If this method is employed it is well to slightly shade the parts of the landscape bordering on the sky, so that the delicate graduations of distance may not be unduly darkened by the addition of even the slight tone of the sky. Where intricate sky lines occur, and the sky cannot be safely printed over them, the landscape slide may be made first of all, washed and dried, and then used as a mask, the sky being printed on the second lantern plate *clear glass sky portion* of the landscape half of the slide. After development, washing and drying, the two will fit perfectly. Any light parts of the landscape will be temporarily blocked out on the landscape half of the slide with any opaque colour, such for instance as chinese white. This method necessitates working on the camera, unless the sky negative is a very thin film, when it may be placed in between the landscape and the second plate being used for the sky. It may be as well to call attention to the importance of noticing any still water which would reflect the sky, as inattention to this matter will result in portions of the picture being seriously out of tone or contrasty. Care must also be taken that the colour of the sky is exactly like that of the landscape. If one is reduced a trifle with ferricyanide and hypo, the colour will usually be so changed that the two plates cannot be bound together without the differences being readily apparent.

Points important to every Slide Maker.

From practical experience I have found the following points necessary of observation: Rinse the plate between development and fixing.——Use rapid lantern plates for reduction; slow plates for contact.——A prolonged exposure and restrained developer gives warm tones.——Protect the binding of lantern slides by painting over with a shellac varnish, this will substantially increase the life of any slide.——Slow lantern plates can be treated exactly the same as gaslight papers.——Always warm slides to make them thoroughly dry before mounting and binding.——Both negative and lantern plate should be carefully dusted before attempting to make contact prints.——A good fixing bath for lantern slides is: water, 20 ozs.; hypo, 4 ozs.; potassium metabisulphite, ¼ oz.——The correct density of a slide can be gauged for exhibition purposes by viewing it against a strong light shielded by an opal globe.——Plucky slides can be obtained from thin or flat negatives by using slow plates, slightly under-exposing, and using a dilute developer.——Development for black tones should be carried on until the high lights begin to cloud. If the slide has been correctly exposed, this will give right density.——A short exposure and quick development give black tones.—— Binding strips should always be wetted with gum or mountant, instead of water.——Pour the developer straight on to the plate, without previous washing.

W. C. HUGHES & CO., Brewster House,

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Film Hire at Camera House.

One often hears the remark that the great increase in the popularity of the kinematograph has spelt ruin to a number of firms who previously did a large trade in optical lanterns, but this is true only where the makers or dealers in lanterns or slides lacked the foresight to see in what direction the trade was pending, and the enterprise to adapt themselves to the altered conditions of the trade.

Messrs. W. Butcher and Sons, Ltd., are one of the lantern firms who, instead of taking fright at the great and progressive popularity of moving pictures, saw in it only an opportunity of still further increasing their business. They laid in a stock of projectors and films, and applied vigorous efforts to foster business in them, with the result that to-day, side by side with their old business in lanterns and cameras, they have a new and flourishing one in kinematographs and films which is large enough to more than compensate for any slight falling off for which the popularity of the living picture may have been responsible in the lantern and slide department. Messrs. Butcher's film business is mainly a hiring one, and to the large majority of showmen who hire their subjects their methods contain many points of special interest. During a tour round Camera House with Mr. Frank Butcher, a KINEMATOGRAPH WEEKLY representative was equally struck with the increase in the staff necessary for this department, as compared with that seen on a previous visit, and with the large number of packets being prepared and despatched to the firm's clients. It is no uncommon thing, we were assured, for the firm to despatch some 100,000 ft. of film on Friday night, while considerably over half a million feet is stocked altogether.

To handle this large amount of film successfully an exact system is, of course, absolutely necessary, and Butcher's appear to have one which ensures that every customer shall have equal treatment. We were first taken to the joining up department, where a young lady was engaged in joining up the films ordered on a spool, on which they are despatched to the customer.

As the films are required for this purpose they are taken from a cupboard ranged at the back of the joining bench, in which they are each kept in a tin marked with their title, the empty tin being placed in a receptacle on the opposite side to wait for the return of the film. All films are sent out on a 12-inch spool, ready to be placed on the machine. As the films are sent out they are checked and booked, both in a register in which each film has a separate page on which is entered the name of the customer to whom it is sent, and in a Daily Register of Booking under customers' names. By these means it is impossible to send a film to the same customer twice.

Messrs. Butcher stock the pick of all the leading makers' productions, and we can testify keep their stock well up to date. The film register on the occasion of our visit already contained the titles of a number of subjects which had first been advertised in the WEEKLY of only two or three days before. The firm has a large connection with religious institutions, and features films such as Pathé's Life of Christ whenever they are issued, but they are also able to supply the general showman and have a contract to supply numbers of music halls. They do not exhibit. The Empire Projector of Messrs. Butcher has already been described in these pages, and the showman intending to purchase might do worse than spend an afternoon at Camera House, where there are a great number of models to select from. During our visit we were particularly interested in a batch of projectors for home use which were ready for despatch, and these should be of interest to readers who occasionally exhibit privately, but cannot afford an elaborate outfit. But a visit to Camera House would well repay both the amateur and professional kinematographer.

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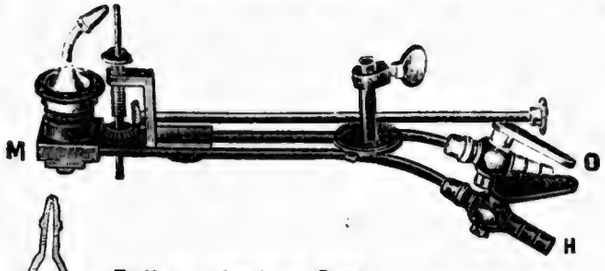

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Little Hero	300	Lither
Twin Brother's Joke	600	Twinb
Veiled Beauty	600	Veibeau
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A Dramatic and Sensational Story.

Enriched with moral sentiments and beautiful maritime scenes.

Taking pity on the little outcast, the Captain's daughter hands the boy a shilling, and he, accustomed to blows, thinks more of her kindly manner than of the gift—he follows her as she accompanies her father to his ship. On the quay Pat listens to the heartless vows of a villainous mate, presently he is noticed and driven away, but when the men have gone Pat steals back, and boarding the ship tells the Captain's daughter of her danger—The Captain is also told, but will not believe the boy's story. To avoid the crew Pat hides in a barrel. The anchor is weighed and the ship puts out to sea—The mate and the girl—foiled by Pat—The Captain to the rescue—Mutiny aboard ship—The Captain bound—The crew take to the boats, and the unprotected girl is forced to go with them—Pat bides his time—Releasing the Captain—About ship—A stern chase is a long chase—Caught at last—A desperate encounter—Towing the vagabonds home—A crew in handcuffs. Little Pat finds a mother in the Captain's wife and a home in his house.

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Review of Latest Productions.

The Urban Co. are offering two very opposite films, the first a comic with the title Catch Your Own Fish, and the second an ambitious and elaborately-staged dramatic subject called Ben Hur, and illustrating the main incidents in the life of the hero of General Lew Wallace's book. The comic is a particularly good one, and of a particularly good photographic quality in the river scenes. The film opens as a father bids good bye to his wife and children and sets out on a fishing excursion. He does not succeed in catching anything and is greatly chagrined to notice that an urchin standing near is pulling the fish out of the water as fast as possible by means of a rod rudely fashioned from a tree branch. The angler shifts his position to a punt by the river, and here, while casting his line, hooks off the hat of a lady seated on the bank watching him. He apologises profoundly, finds the lady charming and makes desperate love to her in a secluded corner. Here the urchin finds them and dangles one of the fish he has caught in the man's face. The latter chases him and takes the fish, then resumes his interrupted love making. A novel feature is now introduced by the appearance of a man with a bioscope camera who takes a picture of the embracing couple before he is noticed and roughly handled by the hero. The latter, with his lady, next go on the river in a punt, the gentleman leaving the lady in her houseboat and returning by himself. Meanwhile the urchin, smarting from the loss of his fish, has planned revenge and stretches a rope across the river, which takes the hero in the middle and pitches him in the water. The man reaches the shore and gets home in a very wet state, and while he is changing his clothes the bioscope man makes an appearance, places a frame on a chair and directs the wife's attention to a moving picture which can be seen within it and which depicts the husband making love to the young lady. When the husband returns he is confronted with this evidence of his perfidy, and in a rage smashes the picture. This comic is well worth the showman's inspection; the idea, as will be seen, being a novel one, while the manner in which it is worked out adds to its humour.

Ben Hur opens with a rebellion against Roman mis-rule by the inhabitants of Jerusalem—this being a particularly well-staged and cleverly-grouped scene. Heralds are seen approaching, and the Roman soldiers beat back the crowd to make way for the "Procurator." The scene then changes to the roof of Ben Hur's house, where the hero is seen with his mother and sister. As the troops approach, Ben Hur goes to the coping and leans over to watch them and accidentally displaces a stone, which wounds the Procurator. For this he is arrested and sent to the galleys. The film next illustrates his release and adoption by Arrias,and the final scene depicts the great chariot race between Ben Hur and Messala, the race being very vividly given. This subject, as a whole, is one of the most elaborate we have seen for some time, the staging, costumes and acting being very good indeed, though the photography is not up to quite the same high standard.

In Honours Even (Gaumont) the opening scene is the interior of a kitchen where Mary, a very winsome and coquettish serving maid is anxiously expecting the arrival of her lovers. The first of these gentlemen who appears on the scene is Bobby, the policeman, who is warmly and affectionately welcomed by Mary, and given a sumptuous meal of bread and cheese and beer. At the point when Bobby wishes for something more than bread and cheese Mary spies another lover's form looming in the distance through the window, and she hastily bundles Bobby into the kitchen cupboard. He is hardly inside when enters Tommy Atkins who is quite as warmly received by Mary, who apparently appreciates Tommy's close embraces. Tommy Atkins likewise is treated to a sumptuous meal, but Mary quickly pushes him into the kitchen safe, for another lover enters the room and rapturiously kisses Mary. Jack Tar thoroughly enjoys a good supper, but at a critical moment Mary seizes him and thrusts him under the table. Then enters the aged and hoary old master of the house, whom Mary greets demurely. He takes the chair which has already been occupied by policeman, soldier and sailor in turn. His regards for Mary are undoubtedly of the most affectionate nature, for he gently draws the lithesome and unresisting form on to his knee, chucks the pretty chin, pats the fair cheek, and steals sweet kisses from the ruby lips. Just as he is in the middle of his enjoyment who should pounce into the middle of the room but his wife and mistress. The poor lady is convulsed with rage, and having vented her spleen upon Mary, grabs her wayward husband by the collar and spanks him. In the meantime the policeman, soldier and sailor put in an appearance, and Bobby with an eye to business makes the best of the occasion, and at the request of the irate lady takes the soldier and the sailor into custody and all leave the room. The last scene shows Tommy Atkins and his fellow friend of the service, Jack Tar, silencing Bobby's tongue with a quiet tip.

The Bachelor's Piece of Wedding Cake (Gaumont) shows how it is possible for an old man well on in his dotage to imagine he is once again a young and handsome fellow. The opening scene of our picture shows uncle and his crony (two typical old fashioned gentlemen in bobtailed coats and peaked collars), chatting over a glass of wine and churchwardens. Uncle, the grey headed old chap is in receipt of a small packet, which on opening proves to be a piece of wedding cake from his nephew with a note saying, "do not forget the old custom of putting it under your pillow." In the following scene the old chappy retires to bed, and places the wedding cake under his pillow. In the Bachelor's dream he sees the interior of a modern sitting-room. Two young people are making ardent love to each other. The young man is objected to by the young girl's father who favours our friend the Bachelor, who considers himself a very wealthy man, and betweeu them they throw out the first man. Uncle then makes burning love to the beautiful young girl, who considering his large banking account, and her father's wishes accepts him on the spot. This scene closes with the fair young beauty lying in the arms of her aged lover. Next scene in the church interior where the climax of Uncle's wooing culminates in a happy marriage. As the happy couple are leaving the church in rushes the disappointed rival who is thrown to the ground by the vexed father-in-law. The old man then conducts his waiting bride to the brougham, where he is once again accosted by the ousted rival, who follows in hot pursuit when the brougham moves off, and fixes himself on the back axle of the vehicle. The carriage is brought to a standstill, the ousted rival gets inside, pitches the old man into the road, and in the closing scene we see the old fellow whirling and twirling and twisting about in his bed, until in his imaginary struggles, he lands on the floor which thoroughly awakens him, and he starts to his feet and vents his spleen on the wedding cake, by eating it.

Gaumonts have also secured a picture of the Contest for the Amateur Skating Championship at Lingay Fen, and their film shows the whole ot the episodes of the interesting occasion, including the clearing of the course by police on skates, a panorama of the Committee, the presentation to Dix, etc.

In Amongst the Cannibals the Vitagraph Co. have a pathetic and dramatic story of the sea. The hero is a newly married man who, failing other employment, accepts a position as a sailor. On his very first voyage he gets into hot

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water for knocking down the mate after the latter has ill-treated a little cabin boy. The hero is put into irons, but the boy seizes a favourable opportunity and removes the chains with a file. The two escape together in a row boat and reach a desert island, where, completely exhausted, they fall asleep. They are discovered by the cannibal inhabitants of the island, and the latter lead them away and make preparations for a feast with the two adventurers as the tit-bit. Luckily the sailor has a phonograph, and when this is produced and put into operation the natives are thunderstruck, and fall and worship its owner, present him with wives *ad lib.*, and load him with precious stones. With these he succeeds in making his escape in the boy's company, and reaching home gives the jewels to his wife, while she in turn presents him with a bouncing first baby.

The Clarendon Co. have produced a dramatic and sensational film with the title The Little Waif and the Captain's Daughter. This is the story of a little boy begging in the street, who is given a shilling by the daughter of a sea captain as she accompanies her father to his vessel. The boy follows them, and accidentally overhears a plot in which the mate and crew are concerned. This he divulges to the captain, and the truth of his statement is proved during the voyage when a mutiny breaks out. Many exciting adventures, in which the boy plays a prominent part, happen on board ship, but all ends happily with the imprisonment of the crew and the adoption of the waif by the gratified captain.

The Warwick operators put in an appearance at Lingay Fen on the occasion of the contest for the Amateur Skating Championship and secured a very good picture of the various heats, including that in which F. W. Dix, the ultimate winner, figured. The film is a short one, but gives a good idea of Dix's performance, the latter setting up the world's record by covering the 1½ miles of the course in four minutes thirty seven two fifths seconds. There is also a picture of the presentation of the cup. This is the only issue of the Warwick for the present week, the dark-room being busy supplying orders for some of the recently issued films. Among these Love Will Find a Way is still greatly in demand and we were shown a large batch ready for despatch to the foreign market.

The Walturdaw Co. are exploiting a very good railway run with the title "Georgetown Loop." This picture was taken from a car at the rear of a train travelling through some of the most delightful scenery in America, and those showmen who appreciate a good natural picture should make a point of inspecting this. The fact that the first part of the train is visible throughout adds considerably to the realism of the subject.—In addition to this film the Walturdaw Co. are offering the promised picture of the Everton v. Spurs football match which has quite come up to expectations and shows the scoring of the one goal which decided the match in Everton's favour. They have also a pathetic picture with the title "The Unfaithful Cashier." This is a story of a person in a place of trust succumbing to temptation, bolting with his employer's money and quickly getting rid of it in fast living. In the midst of his enjoyment, he is visited by a dream in which he sees his wife in poverty, engaged in sewing in order to keep body and soul together and this leads to remorse and to his returning and confessing his crime to the police. He is visited in prison by his wife and children and the latter then go to the employers, beg for mercy and are successful in securing forgiveness for the unfaithful cashier.

Hepworths issue two films, one of their own manufacture and one of Messrs. Rossi. The Hepwix film is called The Curate's Courtship. A curate, deeply in love with one of his charges, meets her carrying a small basket, which he at once gallantly offers to take from her. He is delighted upon gaining her consent and walks by her side chatting. As they approach a stile the clergyman, placing his basket on the ground, offers his companion assistance. Taking his hand she steps up, and, sitting on the top of the stile, invites the good man to sit near her. The cleric is somewhat nervous on the stile, and gets very agitated as the young lady encourages him by getting gradually closer to him, but rallying all his courage, at last clasps the girl in his arms, only to break away again almost immediately as he views another female member of his flock approaching. The new comer soundly lectures the young man for his frivolity, and he is only able to quiet her by earnest pleading and by changing his affections. The approach on the other side of the stile of another divine hastens him in a proposal to the irritated young woman. He is gladly forgiven and accepted, and sees with much annoyance the rival clergyman standing by the side of his late love, laughingly enjoying his confusion.

The new Rossi film is called Couldn't Do Without Mary Jane. A servant is discovered by her mistress saying goodbye to a soldier in the hall, and her husband kicks the intruder out. His wife, turning sharply on the girl, gives her immediate notice. An angry scene follows between mistress and maid, finally ending by the lady paying the servant off and turning her into the street, telling her to call for her box later. Without a servant, the two decide for the present to do their own cleaning, etc., and husband and wife, putting on aprons, start at once dusting out the rooms. Their efforts are somewhat clumsy, and breakage after breakage takes place before they have half finished their work. They next go out to fetch in a few articles for dinner. The purchasing is successfully carried out by the good lady, but her poor husband, who has to carry everything, becomes over-burdened and tired long before he reaches home. A number of the goods are entirely lost owing to the the careless way they are carried, and as soon as the pair reach home they gladly drop them on the floor. Taking off his coat, the man sets about cleaning boots while his wife prepares luncheon. The poor wretch half smothers himself in blacking, and wiping his face despairingly, leaves black finger marks all round his brows. The meal nearly ready, he is ordered to get up the beer. Going down the cellar, he does incalculable damage in the dark, but finally he draws the drink successfully. In the dining room the tired pair sit down to their meal, which proves not a very happy one. The poor man, after tasting two or three dishes, abandons the food altogether, and his wife weeps at her failures. They both go to answer a knock at the street door, and on seeing their late servant with two men on the step ready to take her box, they seize her and drag her inside. The wife embraces the servant and implores her to come back at her own price, while her husband clears the men out. The joyful man, as soon as his wife has secured the girl, takes his turn at welcoming her, kissing her vigorously.

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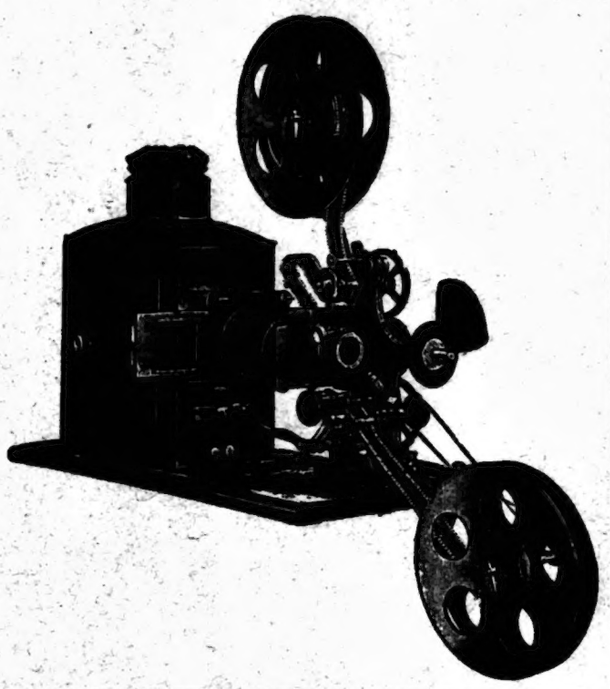

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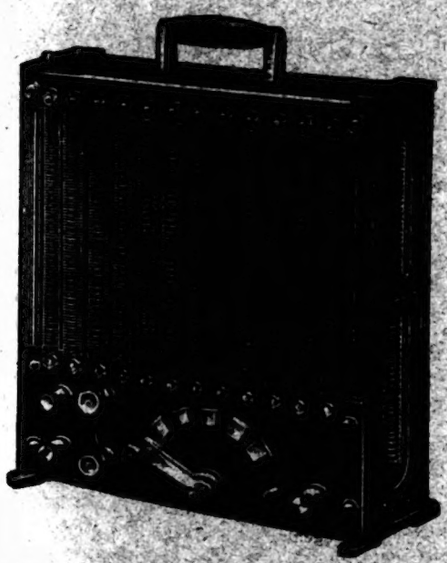

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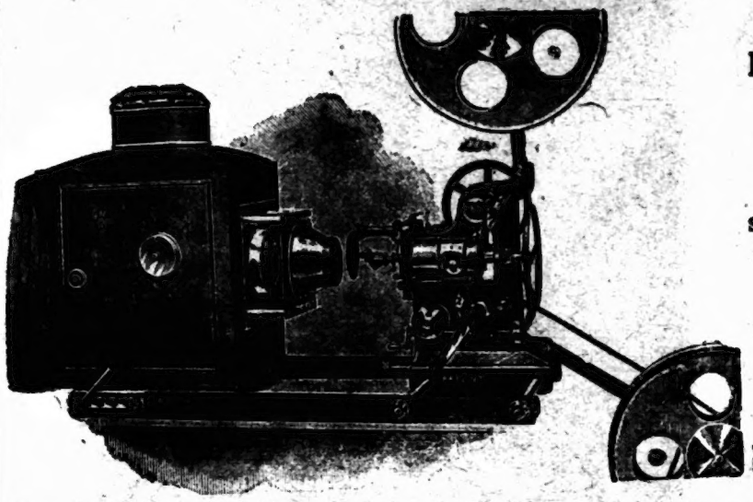

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